

# Sculpture in the Louvre



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*Text by*

**Anne Prache**

**105**

reproductions  
in monochrome

**EXCLUSIVITÉ VILO**

**Sculpture  
in the Louvre**

***book design by***  
***Marcel Jacno***



100

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**Anne Prache**

**f. hazan éditeur**

**EXCLUSIVITÉ VILO**

**5 RUE DE SAVOIE PARIS 6**

# LE MUSÉE

Escalier d'accès  
au second étage

Joyaux de  
la Couronne

Salle  
Henri II  
étrusque

Galerie  
d'Apollon

Salon  
Carré

Primitifs  
italiens

XIX<sup>e</sup>

Céramique grecque  
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PREMIER ÉTAGE

Le Scribe  
accroupi

Antiquités  
égyptiennes

COUR  
DU SPHINX

Antiquités grecques  
et romaines

Vénus  
de Milo

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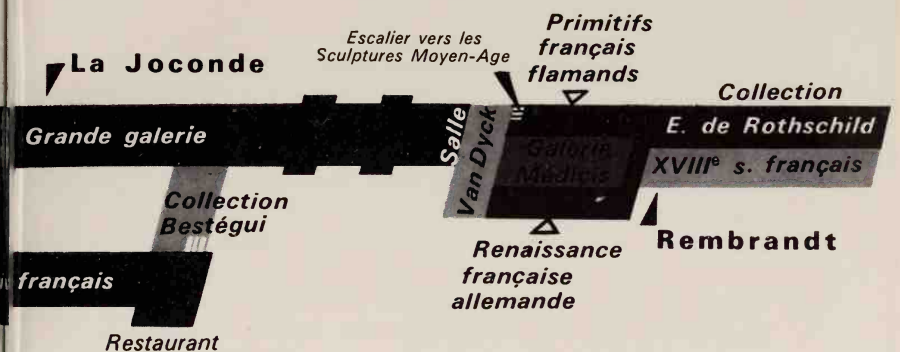
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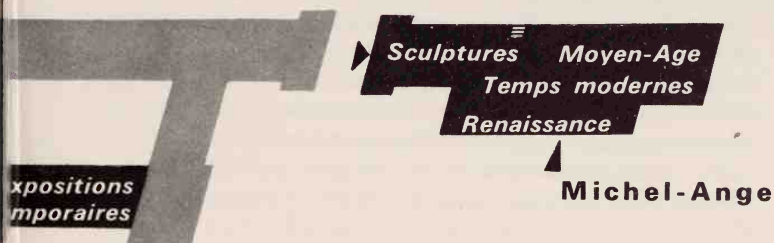
orientales

REZ DE CHAUSSÉE

# U LOUVRE



LA SEINE



PALE



Arc de triomphe  
du Carrousel

## Sculpture in the Louvre

The Louvre, famous as it is for its paintings, is just as well known for the wealth and variety of its collections of sculpture. They are divided through the immense palace. On the ground floor, all round the Cour Carrée and the Cour du Sphinx, the collections from antiquity are on show: sculptures from the East, Sumer, Akkad, Babylon, Assur and Persia, sculptures from pharaonic Egypt, Greek and Roman sculpture. On the first floor, lighter and smaller works are arranged in the Galerie Charles X, which was specially prepared between 1827 and 1833 to display Egyptian art, in the Salle La Caze, above the Salle des Caryatides, where Greek and Roman bronzes are exhibited, and in the Salle Henri II, reserved for Etruscan art. A little further away, the *Victory of Samothrace* dominates the great staircase and seems poised for flight over the visitors ascending it. The medieval and modern collections have been placed on the ground floor of the west wing of the museum, which ends in the Pavillon de Flore, along the Seine. There, Michelangelo's *Slaves* follow the gothic works and precede modern French art. Small French and foreign sculptures are displayed in an adjoining gallery on a higher level.

This book is planned to make reference easier for the visitor by following the division of sculpture in the various departments of the museum, and is arranged room by room instead of following a strictly chronological order. For instance, the prehistoric knife-handle from Gebel el-Arak appears after a late work, but is the first exhibit in a succession of Egyptian rooms on the first floor; and the Roman statues on the ground floor follow the Greek bronzes in the Salle La Caze.

The collections are all remarkable for the rarity and exceptional beauty of their individual pieces, but they are unequal in size. An explanation of this disparity lies in the history of the different departments. The oriental antiquities were largely built up with objects from excavations led by French teams, the excavations at Khorsabad and Susa in the 19th century, and the excavations at Mari in more recent times. The Louvre was quite naturally all the richer in Egyptian art after Bonaparte's expedition on which he took a group of scholars to the banks of the Nile, and benefited, too, from the activities of Champollion, who deciphered hieroglyphic writing and was the first of a line of French egyptologists. The French School at Athens led several digging expeditions in Greece, but many of the Greek works were acquired or had passed through other collections before entering the Louvre, and quite a few sculptures of the Roman period were discovered in the soil of France, like the *Venus of Arles* and the *Venus of Vienne*. The roman-  
esque Middle Ages and the beginning of gothic art are hardly represented at all because most of the stone sculptures of this period still decorate their original churches. It was at the end of the 14th century that statuary independent of architecture developed in France and the Louvre possesses a fine collection of French sculpture from the end of the Middle Ages to the 19th century. But it also has some unique examples from the Italian Renaissance, which so appealed to the kings and great lords of France as early as the 16th century that Roberto Strozzi thought it was a good idea to bring Michelangelo's *Slaves* with him to ensure his welcome at the court of Fontainebleau.

The sculpture in the Louvre is consequently an image not only of the interest that French scholars took in the vanished civilisations of antiquity, but also a reflection of the history of art in France and the royal infatuation for Italian art and through this for classical art.

**Oriental antiquities.** Numerous civilisations followed each other on the soil of the Middle East, a land of trade-routes and the fertile earth of the great valleys of the Tigris and Euphrates. The first excavations of the 19th century were superficial and led to the discovery of the most recent sculptures. Since then, the systematic exploration of the soil on certain sites in Iran, Irak and Syria have enabled us to reach much deeper levels and gradually piece together the chronology of the most ancient civilisations.

In the very first rooms, that is to say, from the first years of the 3rd millennium B.C., the sculpture consists of the masterly works from the city states of Sumer, which the excavations of Telloh, Susa and Mari brought to light. Notable among these is an extraordinary series of statues in black diorite of its chief and priest, the *patesi* Gudea, discovered at Telloh, the ancient Lagash. Mari, which has been tirelessly excavated by André Parrot, still has surprises in store for us and archaeologists have found its northern site on the Euphrates a rich depository of art. At the beginning of the 2nd millennium, Babylon became the great metropolis of the East. Its chief Hammurabi, who drew up the written laws, has remained one of the memorable names of history and the Louvre is proud to possess the stele on which his « code » was engraved in cuneiform. This was discovered at Susa, in Elam, where some conquerors carried it as a trophy. Susa had a brilliant civilisation during the last centuries of the 2nd millennium and the bronze of the Queen *Napir-Asu* is a superb witness to it. Susa experienced a second outstanding period from the 6th to the 4th century B.C. in the times of the Persian Achaemenids. The huge capital from Susa, which used to crown a column about sixty-seven feet high, and the frieze of *Archers* of the royal guard in glazed polychrome bricks still fire the imagination on the splendour and luxury of the Persian palaces. But before the Achaemenids ruled over the ancient East, the uncouth and fierce kings of the Assyrians had imposed their will at the beginning of the 1st millennium. The visit to the oriental antiquities ends with the monumental reliefs from Khorsabad and Nineveh, there where they were placed after they had been discovered in the middle of the 19th century. Their austere majesty is a reminder of the cruel grandeur of an empire that made the peoples of the Bible tremble.





PHOTO GIRAUDON

Sumerian art. Stele of the Vultures.  
Limestone bas-relief. Telloh.  
First half of the 3rd millennium B.C.  
The king of Lagash (Telloh),  
Eannatum, leading his warriors.  
The vultures, which gave the stele  
its name, are eating the corpses  
of his enemies on another fragment.



PHOTO GIRAUDON

Akkadian art.  
Stele of Naram-Sin.  
Red sandstone bas-relief,  
found at Susa.  
Second half of the  
3rd millennium B.C.  
The king of Akkad  
leading an expedition  
into the mountains.  
He tramples conquered  
warriors underfoot while  
his army follows  
behind him.



PHOTO ROGER-VIOLET

Neo-Sumerian art.  
Gudea working as an architect.  
Diorite statue. Telloh.  
22nd century B.C.  
Gudea was *patesi*, or chief  
of Lagash (Telloh).  
He sits with clasped hands,  
the plans of a building on his lap.

PHOTO RUBIZ



Mesopotamian art. The steward Ebih-il.  
Alabaster statue.  
First half of the 3rd millennium B.C.  
Ebih-il was steward of the palace at Mari  
on the middle Euphrates.  
Semitic work, contemporary with  
Sumerian art; the steward wears  
a woollen skirt with long wisps.



PHOTO GIRAUDON

Babylonian art.  
 Stele of Hammurabi (upper part).  
 Basalt bas-relief.  
 Found at Susa.  
 18th century B.C.  
 The king of Babylon,  
 Hammurabi, is standing  
 respectfully on the left in front  
 of the God of Justice, Shamash,  
 and offering him his "code"  
 of laws engraved on the stele.



PHOTO GIRAUDON

Elamite art.  
 The Queen Napir-Asu.  
 Bronze statue. Susa.  
 About 1250 B.C.  
 Wife of the king of Elam,  
 Untash-Huban.  
 This king built the ziggurat  
 of Choga Zambil, a temple  
 erected on a stepped pyramid  
 of five storeys.



Persian Achaemenian art.  
Capital. Stone. Susa.  
End of the 6th century B.C.  
Capital with two kneeling  
bull protomes.  
It crowned one of the columns  
in the apadana, or audience hall,  
in Darius's palace at Susa.





Assyrian art. Winged androcephalous bull.  
High relief in gypseous alabaster. Dur Sharrukin (Khorsabad).  
8th century B.C. Bull placed at the entrance  
of the palace of Sargon II, king of Assur.



Persian  
Achaemenian art.  
Frieze of archers.  
Glazed bricks.  
Susa.  
5th century B.C.  
Archers of the royal  
guard, lance in hand.  
They mounted  
guard all along  
the outer walls of  
the apadana of the  
palace at Susa.



Assyrian art.  
Gilgamesh.  
Bas-relief in gypseous  
alabaster.  
Dur Sharrukin  
(Khorsabad).  
8th century B.C.  
Gilgamesh,  
the Sumerian hero,  
masters a roaring lion.  
It decorated an entrance  
to the palace  
of Khorsabad.  
Gilgamesh prefigures  
Heracles, vanquisher  
of the Nemean Lion.



**Egyptian antiquities.** The history of ancient Egypt is well known to us from deciphering hieroglyphics and especially from the intense love of life that led the early Egyptians to leave an object from every aspect of their earthly existence in the tombs. Even in prehistoric times, tribes settled on the extremely fertile banks of the Nile and cultivated the alluvium deposited by its floods. Then they grouped themselves in two kingdoms, the Southern Kingdom in Upper Egypt, the Northern in the Delta. This duality always persisted even when the pharaohs of the 1st dynasty had united their dominions. Egypt's first period of great brilliance was under the Old Kingdom during the 3rd millennium B.C. and specially under the IVth dynasty, when the huge pyramids, of Giza were built, and under the Vth dynasty. From the very beginning, Egyptian art revealed a remarkable sense of plastic values in its sculpture. The art of portraiture reached a peak under the Old Kingdom: the *Squatting Scribe* of the Louvre and the man's head known as the *Salt Head* have a vital personality although they are anonymous. After a troubled period, Egypt was governed under the Middle Kingdom at the beginning of the 2nd millennium by the pharaohs of the XIth and XIIth dynasties, who transferred their capital from Memphis near Cairo, in Upper Egypt, to Thebes. In their reigns, the art of portraiture continued to flourish and delightful sculptures like the *Woman carrying a Trough* were placed in the tombs. The greatest refinement was reached under the New Kingdom, which flowered in the middle of the 2nd millennium B.C. This was the age of the XVIIIth and XIXth dynasties, of Tuthmosis III, Seti I, Ramses II and also Amenophis IV, who took the name of Akhenaton, abandoned Thebes for Amarna and believed in one god. He was the husband of the beautiful Nefertiti and his successor, Tutankhamen, has dazzled our world with his burial treasures. All the sculpture of this period, Amarnian or otherwise, is outstanding for its elegance, delicacy and charm, whether it is a wooden statue like the *Lady Toui*, a limestone relief like the one of Akhenaton and Nefertiti, or a cosmetic spoon or a glass object. The quality of the sculpture did not decline during the time of political decadence in the 1st millennium B.C. The art of bronze-making was particularly popular at this epoch. The ravishing Queen *Karomama* is there to remind us of those faces so full of life and beauty that radiate the art of Egypt.



PHOTO BOITIER - CONNAISSANCE DES ARTS

Egyptian art. The squatting scribe. Painted limestone. Saqqara. Old Kingdom. About 2500 B.C. Funerary statue of an anonymous official of the Vth dynasty, found by Mariette. The eyes, inlaid with stone, crystal and ebony, give the figure its striking expression of concentration.



PHOTO CONNAISSANCE DES ARTS

Stele of the Snake King.  
Limestone bas-relief.  
Abydos. Archaic period.  
About 3000 B.C.  
King Zet, or the Snake King,  
belonged to the 1st dynasty  
of the pharaohs.  
He is represented  
by his hieroglyphic,  
the snake, in the precincts  
of his palace, protected by the  
dynastic hawk-god, Horus.

Egyptian art.  
Mastaba of Akhet-hetep (detail).  
Limestone bas-relief.  
Saqqara. Old Kingdom.  
About 2500 B.C.  
Decoration of the funerary  
chamber in the tomb  
(mastaba) of a high official  
of the Vth dynasty.  
Animated scenes from everyday  
life were sculpted on the walls  
so that the dead person could  
relive them as he looked at them.

PHOTO BUILOZ



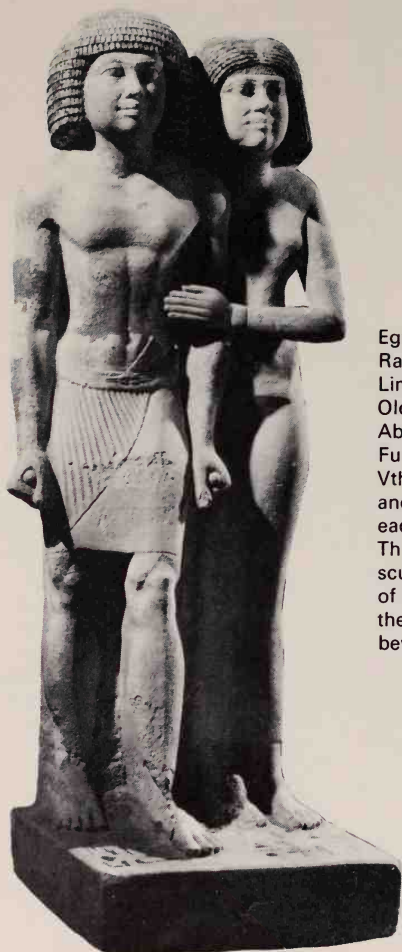


PHOTO BOITRE - CONNAISSANCE DES ARTS

Egyptian art.  
Raherka and Meresankh.  
Limestone. Giza.  
Old Kingdom.  
About 2500 B.C.  
Funerary group of a  
Vth dynasty official  
and his wife, holding  
each other closely.  
The tenderness of the  
sculpture is an image  
of the affection felt by  
the couple united  
beyond death.

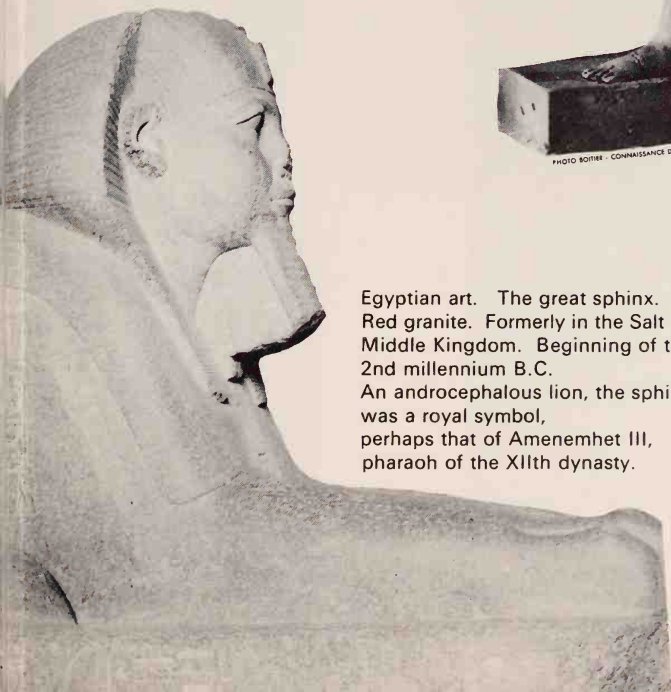


Egyptian art. Woman carrying a trough.  
Stuccoed and painted wood. Assiut.  
Middle Kingdom.

First half of the 2nd millennium B.C.  
This attractive young woman in her nacreous  
tunic was a work of the XIth or XIIth dynasty.  
She was placed in the tomb to serve  
the dead person.



PHOTO BOITIER - CONNAISSANCE DES ARTS



Egyptian art. The great sphinx.  
Red granite. Formerly in the Salt collection.  
Middle Kingdom. Beginning of the  
2nd millennium B.C.  
An androcephalous lion, the sphinx,  
was a royal symbol,  
perhaps that of Amenemhet III,  
pharaoh of the XIIth dynasty.

PHOTO BOITIER - CONNAISSANCE DES ARTS





PHOTO CHYVON

Egyptian art. Osiris.  
Wood covered with gold;  
attributes in bronze.  
Ptolemaic period. 3rd-2nd century B.C.  
Osiris, with his inlaid eyes,  
is represented here as the  
God of the Dead.  
This was probably a temple statue  
which glimmered in the half light  
of some unknown sanctuary.

Egyptian art.  
Knife-handle from  
Gebel el-Arak.  
Ivory. Prehistoric period.  
Second half of the  
4th millennium B.C.  
The ivory handle is  
decorated on both sides  
with scenes of hunting  
and fighting.  
On one side, the Egyptians  
can be seen skirmishing  
with shaven-headed  
Asiatics.

PHOTO GINCO - CONNASSANCE DES ARTS







Egyptian art. The Lady Toui.  
Wood. Upper Egypt. New Kingdom.  
Middle of the 2nd millennium B.C.;  
end of the XVIIIth dynasty.

This charming lady was in charge  
of the harem of the fertility god Min.  
Her delicately modelled body under  
its fine tunic contrasts with the weight  
of her long wig.



PHOTO YVESAU - EDITION ILL

Egyptian art. Head of a man,  
called the Salt Head. Painted limestone.  
Formerly in the Salt collection.

Old Kingdom. Middle of the  
3rd millennium B.C.

This anonymous  
shaven head with its  
severe expression was  
sculpted during the  
IVth or Vth dynasty.

His prominent cheek-bones  
suggest that the sitter was Asiatic.

PHOTO ROSA VOISSET

Amenophis IV (Akhenaton) and Nefertiti.  
High relief in painted limestone. Amarna.  
New Kingdom. 14th century B.C.

The king, larger than his wife,  
takes her hand as if they were  
going for a walk.

The group has all the freshness  
of the Amarnian style at the end  
of the XVIIIth dynasty.



PHOTO MILET CONNAISSANCE DES ARTS

Egyptian art.

Amenophis IV (Akhenaton).  
Painted limestone. Amarna.  
New Kingdom. 14th century B.C.  
This is the best portrait of Nefertiti's  
husband, a king of the XVIIIth dynasty,  
who believed in one god.  
He left Thebes, the capital,  
for Amarna and this work may be by  
the Amarnian sculptor Tuthmosis.



PHOTO SOUGEZ

Egyptian art. Cosmetic spoon in the  
form of a swimmer.  
Wood inlaid with ivory. Upper Egypt.  
New Kingdom.

Middle of the 2nd millennium B.C.

The handle is formed  
by the body of the swimming  
woman and the duck  
she is pushing in the back  
is hollowed out to shape the spoon.

Egyptian art. Royal head. Glass.  
Upper Egypt. New Kingdom.  
Middle of the 2nd millennium B.C.

This head, with its bright  
blue face and dark blue wig,  
dates from the end of the  
XVIIIth dynasty.

It was during the 2nd millennium,  
under the New Kingdom,  
that the art of glass-making  
was developed in Egypt.



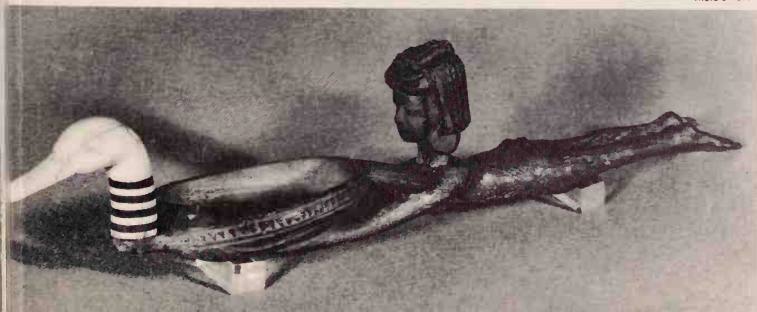
PHOTO GIRAUDON

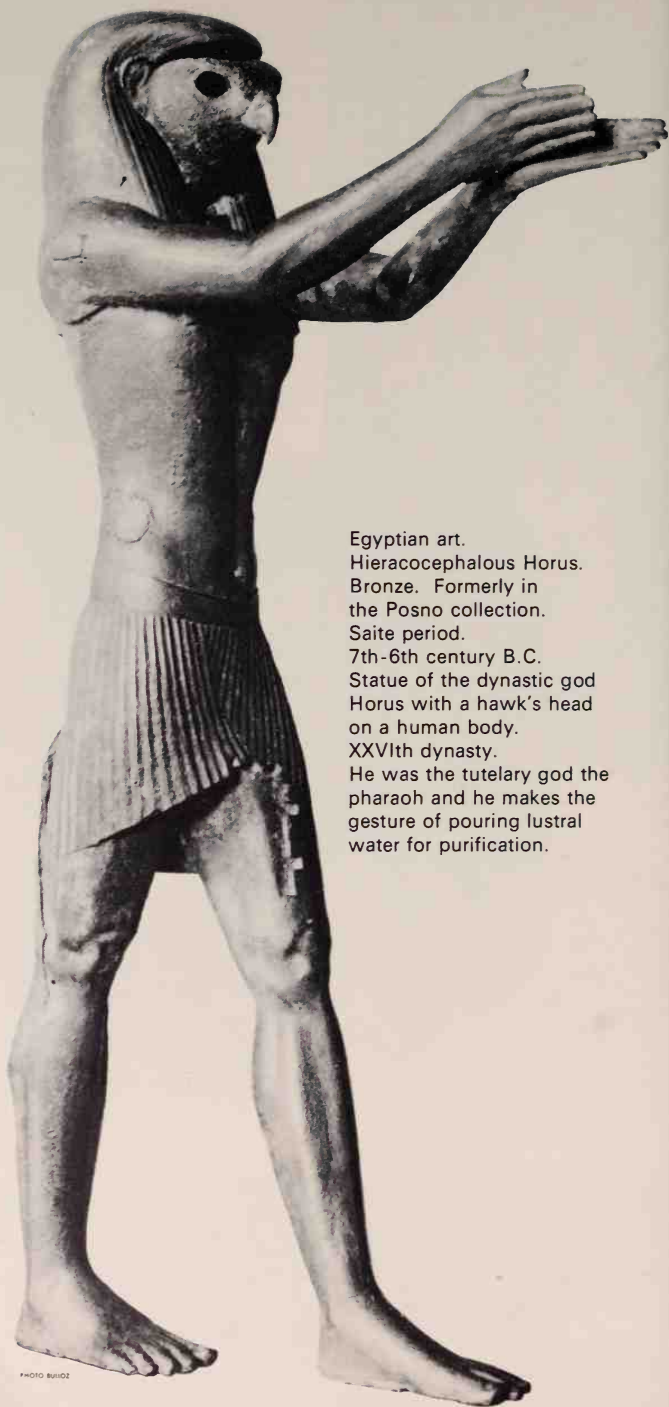


PHOTO MILLET - CONNAISSANCE DES ARTS

Egyptian art.  
Head of a princess.  
Painted limestone.  
Amarna.  
New Kingdom.  
14th century B.C.  
The gentle melancholy  
grace of her face is  
typical of the Amarnian  
style of the  
XVIIIth dynasty.  
The large lock which  
escapes from underneath  
the princess's wig  
indicates that she is  
still a child.

PHOTO GIRAUDON





Egyptian art.  
Hieracocephalous Horus.  
Bronze. Formerly in  
the Posno collection.  
Saite period.  
7th-6th century B.C.  
Statue of the dynastic god  
Horus with a hawk's head  
on a human body.  
XXVIth dynasty.  
He was the tutelary god the  
pharaoh and he makes the  
gesture of pouring lustral  
water for purification.



Egyptian art.  
The Queen Karomama.  
Damascened bronze.  
Pre-Saite period.  
9th century B.C.  
The statue of this young  
queen, wife of Takelot II,  
a king of the  
XXIInd dynasty,  
was taken to France  
in 1829 by Champollion.  
The royal figure,  
wearing a state tunic,  
in an attitude of prayer,  
is a masterpiece of  
technical virtuosity.



### III

**Greek and Roman antiquities.** Greece, situated on the borders of Europe and Asia, was in some measure the inheritor of the great oriental civilisations. When stone sculpture appeared about the 7th century B.C., the style of religious statues, like the *Lady of Auxerre*, was influenced by Cretan and Egyptian art. Then it loosened and they acquired the charm of the orient under the influence of Ionia; the first smile on the sculpted human figure lighted archaic Greek art and the face of the *Rampin Horseman*. At the beginning of the 5th century B.C., the peoples of the Greek cities united in the face of the Persian invaders at Marathon, Salamis and Plataea. Although Athens was sacked in the course of the Persian Wars, it emerged as the real victor. It established its hegemony over the Aegean islands and rebuilt the Acropolis in the time of Pericles. This renaissance was the source of an art devoted to ideal beauty, proportion and harmony, and dedicated to the glory of the human figure. This was the classical period of the 6th and 5th centuries B.C., the age of the great Greek sculptors, of the "divine" Phidias who worked on the temple of Zeus at Olympia before supervising the decoration on the Parthenon (the Louvre possesses a few precious fragments), the time, too, of Polycletus, Myron, Callimachus and Praxitiles whose *Aphrodite of Cnidos* unveiled feminine beauty to the eyes of the world. Then after the bloody rivalries between the great city states of Athens, Sparta and Thebes, Alexander the Great united Greece and conquered all the Middle East at the end of the 4th century B.C. Art became more realistic, more intense, violent and tender. This was the Hellenistic period whose precursor was Lysippus, the portraitist of Alexander. Its art was taken over and assimilated by the Romans who extended their rule all round the Mediterranean from the 2nd century B.C. Through them the heritage of Hellenism came to the West and was partly saved. The Romans were also the successors in Italy of the Etruscan civilisation, which has several characteristics in common with archaic Greece. Like the Greeks, the Romans were virtuosi in the art of bronze but unfortunately few examples have survived to our day. Greek and Roman sculpture in bronze and marble has preserved for us an image that was at first idealised, then realistic, of a world in which man was the measure of all things. The injunction inscribed on the pediment of the temple of Delphi : "Know thyself", has reached us through sculpture, the faithful interpreter of a humanist civilisation.



Archaic Greek art.  
The Lady of Auxerre. Limestone.  
Second half of the 7th century B.C.  
This statue was found at Auxerre  
and is one of the oldest examples of  
Greek stone sculpture.

The long wig is reminiscent of  
Egyptian art but the flat,  
high-waisted body is a feature of  
Cretan art.

PHOTO BRAUN



PHOTO VIGNEAU - ÉDITION TEL

Archaic Greek art. Hera of Samos.  
Marble. Samos. About 560 B.C.  
An inscription records that this  
statue was dedicated by a certain  
Cheramyas in the sanctuary of Hera  
at Samos.

It is a masterpiece of Ionian art  
with the delicately carved folds of the  
robe and its elegant outline.



PHOTO GIRAUDON

Classical Greek art. Heracles offering Athena the birds from Lake Stymphalia. High relief in marble. Olympia. About 460 B.C. The relief formed one of the metopes on the Temple of Zeus at Olympia.

Archaic Greek art.  
The "exaltation  
of the flower".  
Marble bas-relief.  
Pharsalia.  
Beginning of the  
5th century B.C.  
The two women  
could be the  
Eleusinian  
goddesses,  
Demeter and  
her daughter,  
Persephone  
or Kore.

PHOTO ASSIARI





PHOTO BUIHOZ

Classical Greek art.

Head of a young man from the frieze of the Panathenaea. Marble bas-relief.

Athens. 442-438 B.C.

This head, also known as the Coulonche Head, belonged to an ephebe or a horseman on the frieze on the northern side of the Parthenon.

The idealised features and the serious, rather melancholy expression are characteristic of Phidias's style.

Classical Greek art.  
Head of a goddess,  
called the Laborde Head.  
Marble. Athens. 442-438 B.C.  
This head came from the scenes  
sculpted on the west pediment of the  
Parthenon illustrating the quarrel  
between Poseidon and Athena for the  
possession of Attica.

The nose and mouth have been  
restored but there is still a gentle  
nobility in the face.

PHOTO GIRAUDON





PHOTO SOUGEZ

Classical Greek art. Aphrodite, called the Venus of Arles. Marble. Arles. An antique copy of a 4th century B.C. original. It may be the Roman copy of an Aphrodite sculpted by Praxiteles about 370-360 B.C. which disappeared from Thespiae. It was discovered at Arles in the 17th century, presented to Louis XIV and restored by Girardon.

PHOTO SOUGEZ





Classical Greek art. Fragment from the frieze of the Panathenaea.  
Marble bas-relief. Athens. 442-438 B.C.

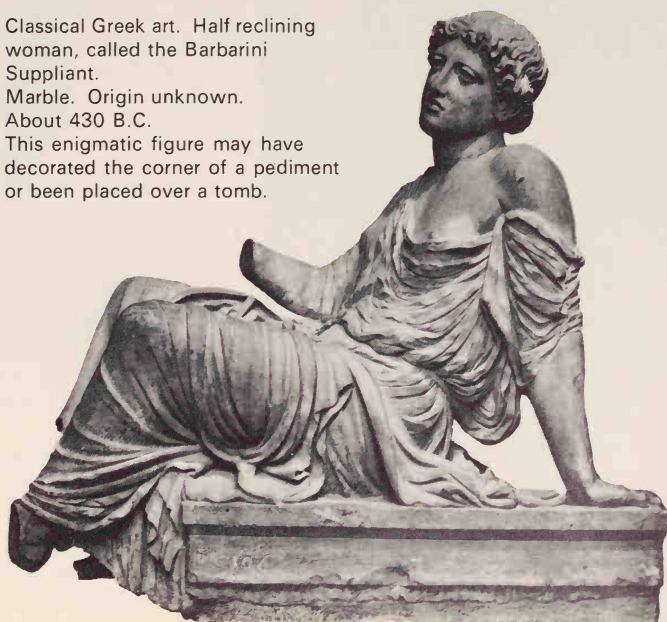
The frieze of the Panathenaea decorated the walls of the Parthenon underneath the portico and was designed as a whole by Phidias.

This fragment shows the young girls, who had woven the veil of Athena, at the head of the procession of the Panathenaea which took place every four years.

Classical Greek art. Half reclining woman, called the Barbarini Suppliant.

Marble. Origin unknown.  
About 430 B.C.

This enigmatic figure may have decorated the corner of a pediment or been placed over a tomb.

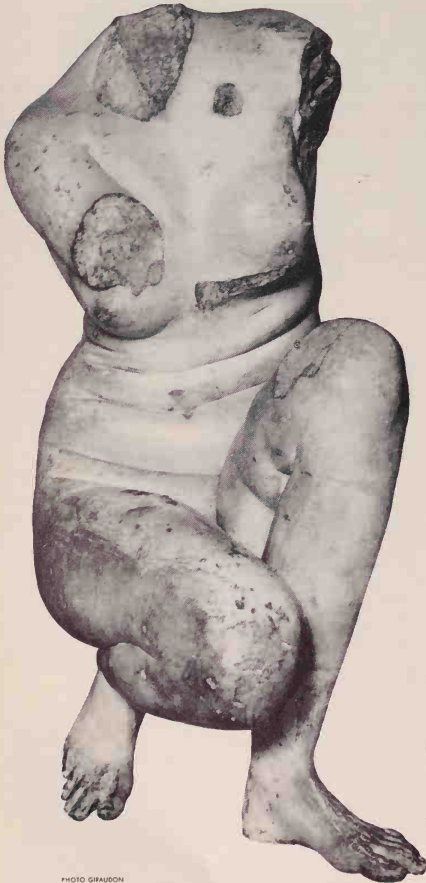




Hellenistic art.  
 Aphrodite, called the Venus de Milo.  
 Marble. Melos. End of the 2nd century B.C.  
 An original statue, discovered in 1820  
 and taken away with the help of French  
 sailors who had called at Melos.  
 The harmonious contrast between  
 the pure lines of the torso and the mass  
 of the draperies has contributed greatly  
 to the universal fame of this  
 anonymous sculpture.



PHOTO BOITIER - CONNAISSANCE DES ARTS



Hellenistic art.  
 Crouching Aphrodite,  
 called the Venus of Vienne.  
 Marble. Vienne (Isère).  
 Antique copy of a 3rd century B.C. original.  
 The original has been attributed to  
 the sculptor Doidalsas of Bithynia.

PHOTO GIRAUDON



PHOTO TEL

Archaic Greek art.  
Head of a horseman,  
called the Rampin  
Horseman.  
Painted marble. Athens.  
About 560-550 B.C.  
Plaster casts from  
the other fragments  
preserved at Athens  
have enabled the  
horseman to be  
reconstituted.  
The slight smile is typical  
of archaic Ionian sculpture  
which had a strong  
influence over Athens.

PHOTO BURIOZ



Classical Greek art.  
Torso of the Aphrodite of Cnidos.  
Marble. Antique copy of a  
4th century B.C. original.  
Praxiteles sculpted the original  
of this statue, a marine Aphrodite,  
about 350 B.C.  
The original was the first feminine  
nude of Greek sculpture and  
Praxiteles' most famous work.



PHOTO GRAUDON

Hellenistic art.  
Portrait of Alexander the Great.  
Marble. Tivoli.  
Antique copy of a late  
4th century B.C. original.  
The original of this sculpture  
was probably done by Lysippus  
in Alexander's lifetime.

Hellenistic art.  
Portrait of Antiochus III the Great.  
Marble. Italy.  
Antique copy of an original  
of the 3rd or 2nd century B.C.  
Antiochus III was the king of  
Syria from 223 to 183 B.C.  
and dominated the whole  
Middle East with his authority.



PHOTO ROGER-VIOLET



PHOTO CHYQJON

Hellenistic art.  
Boy with a goose. Marble.  
Near Rome. Antique copy of a  
2nd century B.C. original.  
The original statue must have  
been by Boethus of  
Chalcedon or Carthage.



Hellenistic art.  
Artemis the Huntress,  
called the Diana  
of Versailles.  
Marble. Italy.  
Antique copy of a late  
4th century B.C. original.  
The original of this  
statue was probably  
a bronze, sometimes  
attributed to Leonidas.

Roman art. Augustus. Marble. Velletri.  
End of the 1st century B.C. or beginning  
of the 1st century A.D.  
The body seems later than the head and probably  
dates from the 2nd century.  
It is an official statue of the emperor  
draped in his toga.

PHOTO GIRAUDON







PHOTO VIGNEAU - EDITION TEL

Hellenistic art. Victory of Samothrace.  
Marble and limestone. Samothrace.  
End of the 3rd century or beginning of the 2nd century B.C.  
The winged Victory seems to be springing from the prow  
of a ship and commemorating some now forgotten sea  
fight. It was discovered in 1863 on the island  
of Samothrace, near the sea.

Gallo-Roman art.  
 Apollo of Lillebonne.  
 Gilded bronze. Lillebonne.  
 Roman period.  
 The pose of this great statue  
 is reminiscent of Polycleitan  
 models of classical Greece.  
 It was found in the ruins of the  
 Roman théâtre at Lillebonne,  
 Seine-Maritime.

PHOTO GIRAUDON



PHOTO GIRAUDON

Archaic Greek art.  
 Apollo of Piombino. Bronze.  
 Piombino. About 500 B.C.  
 This Greek kouros,  
 in the archaic walking pose,  
 has the severe face typical of Dorian art.  
 The eyes used to be inlaid with stone.  
 His eyebrows,  
 lips and nipples are in copper.

PHOTO GIRAUDON



Archaic Greek art. Bas-relief from the temple at Assos. Trachyte. Assos. Second half of the 6th century B.C. This fragment came from the architrave of the Greek temple at Assos in Asia Minor. It may represent a scene from the story of Heracles.



Hellenistic art. Warrior fighting, called the Borghese Gladiator. Marble. Porto d'Anzio. 1st century B.C. The statue is signed by Agasias of Ephesus. It seems to be a reproduction in stone of a bronze original, perhaps by the same sculptor.

PHOTO BUILOZ

Classical Greek art.  
Head of an athlete.  
Bronze. Benevento.  
End of the 5th century B.C.  
The eyes of inlaid stone have  
been lost from the magnificently  
idealised face.  
He is wearing the head-band  
of athletes who were victors  
in the games.



PHOTO GIRAUDON

Etruscan art. Sarcophagus. Painted terracotta. Caere (Cervetri).  
7th or 6th century B.C.  
The couple half reclining on the sarcophagus seem still united in death.  
The bed, cushions and hair styles are invaluable records of  
Etruscan civilisation.

PHOTO ARCHIVES PHOTOGRAPHIC



## IV

**Romanesque and gothic sculpture.** At the end of the 11th century, romanesque art, which had an especial brilliance in France, spread over western Europe. Sculpture, which had declined during the early Middle Ages, reappeared in stone and works of painted and gilded wood, like the *Christ of the Descent from the Cross*. Stone sculpture was at first limited to relief and architectural decoration. Sculptors carved religious and symbolic scenes, without troubling about their formal realism, but they also illustrated familiar subjects like the scene of vine-harvesting on the capital from Moutiers-Saint-Jean, which had no connection with the sacred character of the sanctuaries they decorated. They invariably tried to adapt their work to its architectural framework. The column-statues from Corbeil are a perfect example of this architectural « distortion » in 12th century sculpture. Then the gothic world opened its eyes on the pageant of Nature and the works of its Creator. Artists became observers, escaped from the cramping framework of architecture and gave more realistic proportions to their works. *Saint Matthew* writing from the angel's dictation could be mistaken for a young clerk studying conscientiously in the schools of Chartres. The independent statue, detached from architecture, appeared at the end of the 13th century and produced some fine Madonnas. The development of funerary art revived the idea of the portrait, which had been forgotten since classical times. The portrait of the dead man, was followed by the portrait of the living king sculpted on the statue of an ancestor, like the features of Charles V recognisable on a figure of St Louis, but still a portrait with distinctly individual features. Patronage increased considerably at the end of the Middle Ages; the Grand Dukes of Burgundy supported a large centre of sculpture whose dramatic and original style can be appreciated from the *Tomb of Philippe Pot*, while on the Loire the French kings and their court attracted artists who were remarkable for the restrained elegance of their work, well exemplified by the recollected expression and harmonious pose of the *Saint John* from Loché. Tours, where Michel Colombe and his nephew Guillaume Regnault lived, was one of the great centres of sculpture at the end of the Middle Ages. Outside France, in Germany, gothic sculpture had a final flowering at the dawn of the 16th century with great artists like Tilman Riemenschneider, whose charming marble *Virgin* is in the Louvre.





PHOTO REUSE

Romanesque art. Christ of the descent from the cross.  
Painted and gilded wood. Burgundy.  
Beginning of the second quarter of the 12th century.  
This Christ, sometimes called the Courajod Christ,  
must have belonged to a group; the Virgin was holding the hanging right hand.  
The left arm is modern but its movement was indicated  
by the position of the shoulder.



PHOTO VIGNEAU - ÉDITION TEL

Romanesque art.  
Vine-harvesting scene.  
Stone capital.  
Moutiers-Saint-Jean.  
First half of the 12th century.  
The eyes inlaid with lead  
give vitality to this typically  
Burgundian scene.  
The style of this capital  
has been compared to that  
of Gislebertus,  
the great romanesque  
sculptor of Autun.

PHOTO GRAUDON



Romanesque art.  
Head of Christ crowned.  
Painted and gilded wood.  
Lavaudieu (Haute-Loire).  
Second quarter of the  
12th century.  
The head seems to have  
belonged to a Christ  
on the cross.  
A statue in the Cloisters  
Museum, New York,  
may be the missing body.



Gothic art.  
Saint Matthew writing from  
dictation by an angel.  
High relief in limestone.  
Chartres. Mid-12th century.  
Fragment from a jubé formerly  
in the cathedral.  
Saint Matthew is sculpted as a clerk  
busily writing at his desk.



Romanesque art.  
Virgin and Child.  
Painted wood. Auvergne.  
Second half of the 12th century.  
The Virgin seated on a throne  
was once a reliquary.  
The place where the relic was  
kept can still be seen in her back.



PHOTO GRAUDON

Gothic art. King Solomon and the Queen of Sheba.  
Limestone. Corbeil. About 1180-1190.

These two column-statues decorated in times  
past the porch of the church of Notre Dame at Corbeil.





Gothic art.  
 Virgin and Child,  
 called "la belle Madone".  
 Painted limestone.  
 La Celle (Seine-et-Marne).  
 Beginning of the 14th century.  
 The attitude of the Virgin,  
 slightly inclined and holding  
 the Child on her left arm,  
 with her cloak draped across,  
 is typical of French  
 14th century art.  
 Her elegant outline and gentle  
 melancholy justify her  
 popular name.



Gothic art. Tomb of Philippe Pot.  
 Seneschal of Burgundy.  
 Painted and gilded stone.  
 Cîteaux. End of the 15th century.  
 Philippe Pot is carried to his last  
 resting place by eight members of his  
 family dressed in full mourning.  
 The sculpture has sometimes been  
 attributed to the Burgundian  
 artist Antoine Le Moiturier.





Gothic art.  
 Woman's head.  
 Limestone. Reims.  
 First half of the 13th century.  
 The head probably comes  
 from the north porch  
 of the cathedral.  
 She wears the characteristic  
 head-dress of a 13th century lady.  
 The style strongly resembles  
 the sculptures in the north  
 porch of Reims cathedral.



PHOTO CHUZEVILLE



PHOTO NINOS



Gothic art.  
Saint Louis with the  
features of Charles V.  
Limestone. Paris.  
About 1390.

The statue once  
decorated the porch  
of the Hospice des  
Quinze-Vingts,  
founded by  
Saint Louis.  
The anonymous  
artist has sculptured  
the traits of Charles V  
with an admirable  
sensitiveness.

Gothic art. Saint Stephen. Wood. Burgundy.  
Second half of the 15th century.

The saint carries the stones  
of his lapidation in the  
folds of his robe.

The ample treatment of the  
draperies is characteristic of the  
15th century.



PHOTO GIRAUDON



PHOTO VIGNEAU - EDITION TEI

Gothic art.  
Saint John at the foot of the cross.  
Wood. Loché (Indre-et-Loire).  
Mid-15th century.

The serious, sad face of this  
Saint John is reminiscent  
of the art of the painter  
Jean Fouquet.

The statue once belonged  
to a group now dispersed.  
The Virgin that used to match  
it is now in the Metropolitan  
Museum, New York.



Gothic art. Virgin and Child.  
Marble. Olivet (Loiret).  
About 1510.

The work is attributed to  
Guillaume Regnault,  
nephew of the Tours master  
sculptor Michel Colombe.  
The extreme simplicity of the  
Virgin's face and her clothing are  
still very gothic on the threshold  
of the Renaissance.

Gothic art. Tomb of Louis de Poncher and his wife, Roberte Legendre.  
Marble. Paris. First quarter of the 16th century.  
The work of Guillaume Regnault and Guillaume Chaleveau.  
This tomb was formerly in the church of Saint-Germain-l'Auxerrois.

Gothic art.  
 Virgin of the  
 Annunciation.  
 Painted and gilded  
 marble. Erfurt.  
 Beginning of the  
 16th century.  
 Work of Tilman  
 Riemenschneider.  
 The sculpture once  
 belonged to a group  
 in the church of  
 St Peter at Erfurt.



PHOTO GRAZDON







Gothic art. Saint Mary Magdalen.  
Painted and gilded wood.  
South Germany.  
Beginning of the 16th century.  
Work of the sculptor Gregor Erhart,  
who came from Ulm.  
The Magdalen is depicted as a  
penitent clothed only with  
her long hair.

## V

**Sculpture of the Italian Renaissance.** Christian and medieval Italy, had its romanesque sculptors like the rest of the West. But, from the end of the 13th century, Italian artists were attracted by the grandeur and ideal beauty of antique art so many of whose remains survived in their country. Jacopo della Quercia's seated *Virgin* illustrates a subject dear to Christianity, but her noble face, and the heavy sumptuous folds of her robe go beyond the naturalistic observation of gothic sculpture and herald the new classicism. It was at Florence that Renaissance humanism flowered in the 15th century. Donatello was its undisputed master in sculpture; the Louvre possesses a bas-relief from his hand, a *Virgin and Child*, lightly and subtly modelled but with firm, noble contours. His contemporaries and followers at Florence exploited all the resources of relief and free standing sculpture, in glazed and painted terracotta, marble and bronze. Benedetto da Maiano and Mino da Fiesole have left us strikingly truthful portraits of their contemporaries. Andrea della Robbia and Agostino di Duccio bequeathed us their Virgins surrounded by gracious, charming little children. Naples and southern Italy also had their artists during the 15th century. The pure profile of a *Young Woman* sculpted by Francesco Laurana is a good example. In 1495, Charles VIII, the king of France, led an expedition as far as Naples to reclaim the distant heritage of the Angevin sovereigns. He had to return to France in a hurry, but his successors, Louis XII and Francis I, were irresistibly attracted by the Peninsula and fascinated by the brilliance of Italian civilisation, Francis I lured its painters and sculptors to France to remodel and extend the huge palace of Fontainebleau. It was there Benvenuto Cellini executed the great bronze relief of the *Nymph of Fontainebleau*. It was in order to please Henri II that Roberto Strozzi brought Michelangelo's two unfinished *Slaves* which had been intended for the tomb of Julius II. A little later, French sculptors were in their turn attracted abroad, like Giovanni da Bologna, who was born in Douai. His bronze *Mercury*, which is only poised on the tip of one foot, is an example of the degree of virtuosity, refinement and technical mastery of three-dimensional expression that Italian sculpture had reached in the 16th century. The subject itself of the work is like a homage to the great artists of pagan antiquity and a consecration of the renaissance of the new humanism.



PHOTO ROGER WOLLET

Jacopo della Quercia.  
Virgin and Child.  
Painted and gilded wood. Ferrara.  
First quarter of the 15th century.  
The statue came from the Carmelite  
convent at Ferrara.  
The noble, rather melancholy style  
of the artist is reflected in the ample  
draperies and fine features of the Virgin.

Michelangelo. Two captives, called the Slaves. Marble. Florence. About 1513-1514.

These unfinished statues were intended for the tomb of Pope Julius II.

They were presented to the king of France, Henri II, by the Florentine Roberto Strozzi.



PHOTO COURTESY



PHOTO GIRAUDON

Benvenuto Cellini. The Nymph of Fontainebleau. Bronze.  
Fontainebleau. About 1543-1544.

The relief should have decorated the Porte Dorée at the château of Fontainebleau, but Henri II gave it to Diane de Poitiers and it was placed in the château of Anet.

PHOTO GIRAUDON



Francesco Laurana (attribution).  
Bust of a young woman.  
Marble. Sicily? About 1467-1471.  
This may be the portrait of Eleonora  
of Aragon that Laurana sculpted on a  
visit to Sicily.  
The artist made a number of busts  
and masks with these finely  
chiselled features.



Giovanni da Bologna.  
Mercury. Bronze. Florence.  
Before 1574.

Giovanni da Bologna,  
who was born at Douai,  
made several version of this  
Mercury in flight.  
This one was in the gardens  
of the palace at St Cloud  
for a time.





PHOTO BOITIER - CONNAISSANCE DES ARTS

Benedetto da Maiano. Bust of Filippo Strozzi.

Marble. Florence. 1490.

The portrait of the famous Florentine banker has been sculpted with remarkable sincerity.

The face belongs to a man prematurely aged by a long exile from his home town.

Donatello. Virgin and Child.

Bas-relief in painted and gilded terracotta.

Florence. Mid-15th century. The relief came from the chapel of a villa at San Lorenzo a Tignano in the Val d'Elsa. It is a masterly work by the greatest sculptor of the 15th century.





Andrea della Robbia (attribution).  
 Virgin adoring the Child.  
 Medallion in glazed terracotta.  
 Florence. About 1470-1475.  
 The Virgin is surrounded by cherubim and flowers.  
 John the Baptist and two other cherubim  
 can be seen in the background.





PHOTO GIRAUDON

Mino da Fiesole. Bust of Diotisalvi Neroni.  
Marble. Florence. 1464.  
Portrait signed and dated  
by the Florentine humanist.

Agostino di Duccio. The Virgin and Child surrounded by angels.  
Marble bas-relief. Florence. Second half of the 15th century.  
This was brought from Italy by General de Bonnières  
and put in his château at Auvilliers (Oise).



PHOTO ROGER VIOLET

## VI

**French sculpture from the Renaissance to the 19th century.** French 16th century artists soon learnt to appreciate the full significance of the Italian Renaissance. Though the *Diana with a Hind* from the château of Anet may be a transposition into marble of Benvenuto Cellini's *Nymph*, other works are marked by the distinctive personalities of their artists. Jean Goujon returned, beyond Italy, to the sources of classical art, as we can see in his *Naiad* from the Fontaine des Innocents. Germain Pilon harmonised Italian beauty and virtuosity with the simple gravity of gothic art in his *Mater Dolorosa* which continues the medieval theme of the Virgin of Pity, and again in his kneeling bronze figure of the Cardinal *René de Birague*. During the 17th century, French artists were distinguished by an elegance and vitality, which became, with the technique of the psychological portrait, the outstanding characteristics of French sculpture. They impart to Michel Anguier's *Amphitrite*, which is completely imbued with memories of antique art, a grace peculiarly its own. Versailles attracted a number of sculptors; Coysevox, Desjardins and Girardon gave the best of their careers to it. The small equestrian statue by Girardon reminds us that Paris was also an important centre: the large version was intended for the Place des Conquêtes, now the Place Vendôme. But the 18th century was a greater century of sculptors than even the century of Versailles. The fame of French artists spread to distant lands. Houdon made the journey to the United States; his *Diana* was bought by the Empress of Russia. Pigalle's *Mercury* was sent off to adorn one of the castles of Frederick II of Prussia. Falconet, the sculptor of an enchanting *Bather*, sculpted the statue of Peter the Great at St Petersburg. Sculptors remained faithful to the art of the portrait and the classical tradition of mythological subjects. They began a new style with small sculptures calculated to appeal through their grace and delicacy, like Pigalle's *Child with a Cage*. The Revolution and the Empire disrupted this art imprinted with the gentleness of life. The 19th century was first of all the age of the restless, tormented romantics, which is well illustrated by Barye's powerful beasts and Rude's turbulent statues. But Carpeaux made a pleasanter art accepted, and while retaining Rude's movement, rediscovered the charm of the Ancien Régime and produced works that were full of grace and rhythm like the *Dance*, whose circling figures close a long line of stone carvers and sculptors, which had ceaselessly found fresh sources of life for itself since the romanesque period.





Jean Goujon. Naiad from the Fontaine des Innocents.  
Stone bas-relief. Paris. 1547-1549.

The sculpture risked deterioration from the water and was taken away from the fountain which is still in the same place. The sculptor's conception of the classical nymphs with their watery veils has a truly French elegance.

Anonymous. Diana the Huntress from the château d'Anet.  
Marble. Anet. Mid-16th century. The subject is a veiled allusion to Diane de Poitiers and used to decorate a fountain.

It derives from Cellini's Nymph of Fontainebleau and has been attributed to the greatest French artists of the 16th century in turn.

PHOTO RUHOZ





PHOTO BUILOZ

Germain Pilon.  
Funerary monument for the  
heart of Henri II,  
called the Three Graces.  
Marble and gilded bronze.  
Paris. 1560-1566.  
The pedestal is the work of  
Domenico del Barbieri.  
The general design of the  
monument was probably  
by Primaticcio.

PHOTO ROGER VIOLET



PHOTO BIRLOZ

Pierre Puget. Milo of Croton. Marble.  
Toulon-Marseille. 1673-1682.  
The statue was sent to Versailles in 1683  
and placed in the Tapis Vert.  
All Puget's dramatic genius is expressed in it with  
an extraordinary violence.

Germain Pilon. Statue of the Cardinal René de Birague,  
Chancellor of France. Bronze. Paris. 1584-1585.  
Funerary monument of the cardinal who was buried  
in the church of  
Sainte Catherine du Val-des-Écoliers, Paris.  
The monument was commissioned by his  
daughter immediately after his death in 1583.

Germain Pilon. Mater Dolorosa.  
Painted terracotta. Paris.  
About 1560-1570.

The original model for the  
Virgin in marble for the church  
of Saint-Paul-Saint-Louis, Paris.  
This Virgin was at first intended  
for the chapel of the Valois  
at Saint Denis.



PHOTO ANDERSON-VIOUET



PHOTO ROGER VIOUET



PHOTO BUNLOZ



PHOTO BUNLOZ



Simon Guillain. Monument of the Pont-au-Change.  
Bronze. Paris. About 1640-1647.  
Statues of Louis XIII,  
Anne d'Autriche and the young Louis XIV.  
They were presented by the proprietors of the forges  
in gratitude for the building of the bridge.





PHOTO GIRAUDON

Antoine Coysevox.

Bust of Louis II de Bourbon,  
called the Grand Condé.  
Bronze. Paris. About 1688.

Posthumous portrait commissioned  
from the artist by the grandson of the prince.  
The face is astonishingly alive and its  
haughty spirit idealises the character.



PHOTO GIRAUDON

Martin Desjardins.  
Bust of Pierre Mignard.  
Marble. Paris.  
About 1670.

Portrait of the painter  
who became Le Brun's  
rival and successor.  
He is wearing the  
opened-neck shirt  
characteristic of the  
unconventional dress  
of artists.

François Girardon. Equestrian statue of Louis XIV in Roman costume. Bronze. Paris. 1685-1692. Small version of the statue in the Place des Conquêtes, now called the Place Vendôme. The statue in the Place Vendôme was destroyed in 1792.



PHOTO GIRARDON



PHOTO GIRAUDON

Michel Anguier.  
Amphitrite. Marble.  
Versailles. About 1680.  
This statue was intended  
for the Bosquet des Dômes  
in the park at Versailles.  
Amphitrite,  
the goddess of the sea,  
is gracefully holding a  
shell-fish in her hand.

Guillaume Coustou.  
Bust of Nicolas Coustou.  
Terracotta. Paris.  
Beginning of the 18th century.  
Nicolas Coustou was a sculptor  
like his brother Guillaume.  
They were nephews of Coysevox  
and both worked at Versailles.

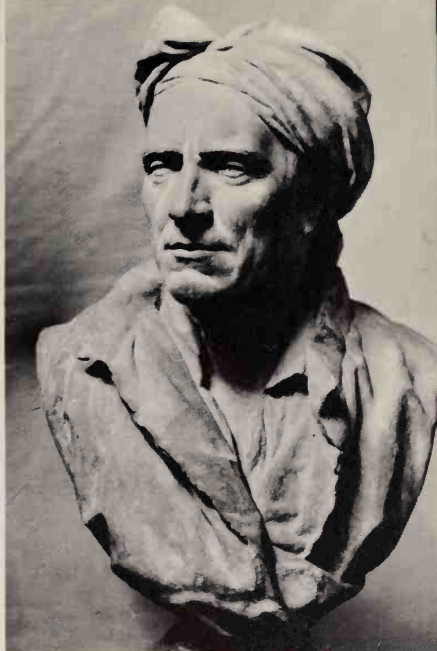


PHOTO GRAUDON



PHOTO BUIJOU

Edme Bouchardon.  
Eros making a bow for himself out of  
Heracles' club. Marble. Paris. 1747-1750.  
Statue placed first in the Salon d'Hercule  
at Versailles, then in the château at Choisy.  
Bouchardon sent a terracotta model  
of it to the Salon in 1739.

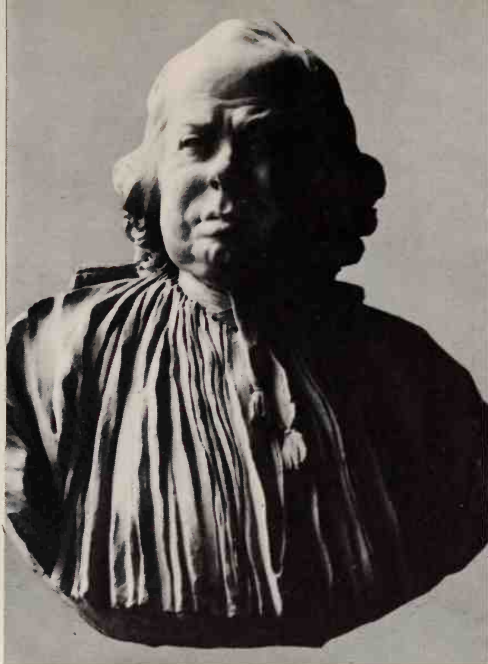




PHOTO GRAUDON

Jean-Baptiste Pigalle.  
Mercury fastening wings to his heels.  
Marble. Paris. About 1740-1744.  
The artist sent this as his reception  
work to the Academy in 1744.  
A larger version was sent by Louis XV  
to Frederick II of Prussia for his palace  
at Potsdam.

PHOTO MINGO



Jean-Jacques Caffiéri.  
Bust of the canon Pingré.  
Terracotta. Paris. 1788.

The bust of the astronomer canon was first placed in the Observatoire at Paris.

It is signed and dated and its expression is remarkably intelligent and good-natured.

PHOTO GIRAUDON



Jean-Baptiste Pigalle.  
Child with a cage.  
Marble. Paris. 1749.  
This charming little child was a great success. The sculpture is signed and dated.  
It is typical of the small-scale French sculpture of the 18th century of which this work by Pigalle was the first.

PHOTO ROGER VOLLET



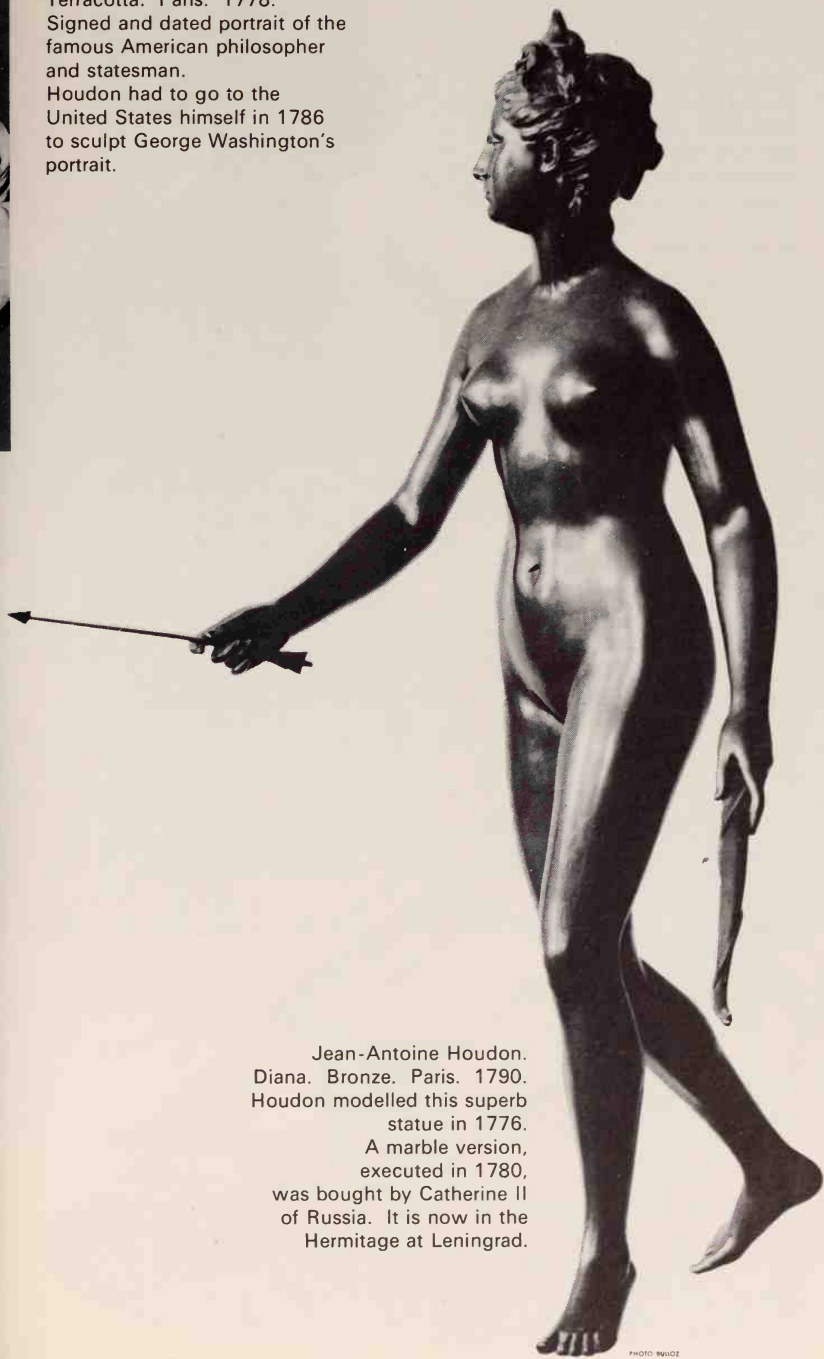
PHOTO BURDZ

Étienne-Maurice Falconet.  
Bather. Marble. Paris. 1756-1757.  
When Mme de Pompadour  
saw this sculpture, she put Falconet  
in charge of the  
porcelain factory at Sèvres.  
Mme du Barry owned it.

Jean-Antoine Houdon.  
Bust of Benjamin Franklin.  
Terracotta. Paris. 1778.

Signed and dated portrait of the  
famous American philosopher  
and statesman.

Houdon had to go to the  
United States himself in 1786  
to sculpt George Washington's  
portrait.



Jean-Antoine Houdon.  
Diana. Bronze. Paris. 1790.  
Houdon modelled this superb  
statue in 1776.

A marble version,  
executed in 1780,  
was bought by Catherine II  
of Russia. It is now in the  
Hermitage at Leningrad.

Jean-Antoine Houdon.  
Bust of Louise Brongniart as a child.  
Terracotta. Paris. 1777.  
She was the daughter of the  
architect of the Paris Bourse.  
Houdon sent it to the Salon of 1777,  
the year he was elected  
to the Academy.



PHOTO ROGER VIOLET



François Rude.  
Young Neapolitan fisherman  
playing with a tortoise.  
Marble. Paris. 1831-1833.  
A romantic movement sweeps  
this picturesque sculpture.  
Rude exhibited it at the  
"romantic" Salon of 1833.

PHOTO ROGER VIOLET





Antoine-Louis Barye. Lion and snake. Bronze. Paris. 1832.  
Exhibited at the Salon of 1833 at the same time as Rude's Young Fisherman.  
This sculpture brought Barye's name before the public for the first  
time and earned him some severe criticism.

Jean-Baptiste Carpeaux.  
Young fisherman with a shell.  
Plaster. 1858.

The artist made this sculpture  
in homage to Rude.  
His fisherman, executed in Italy,  
is in fact reminiscent of  
the great romantic artist's  
Neapolitan Fisherman.





Jean-Baptiste Carpeaux. The Dance. Plaster. Paris. 1869.  
The original model for the group sculpted  
for the façade of the Paris Opéra.  
("Fête Impériale" for which Hélène Racowitza posed.)

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